

# 46<sup>TH</sup> ANNUAL PROSPECTUS

## PHILADELPHIA MUSICAL ACADEMY

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**PROSPECTUS**  
**1914-1915**



# PROSPECTUS



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*Forty Sixth Year*

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## PHILADELPHIA MUSICAL ACADEMY

1 6 1 7 SPRUCE STREET

DIRECTOR  
RICHARD ZECKWER

CAMILLE W. ZECKWER  
ASSISTANT DIRECTOR

LOUISE DODD, Secretary

*Germantown Branch*  
6029 MAIN ST.

MISS ELLEN W. CHASE, Secretary

*West Philadelphia Branch*  
446 S. FIFTY-SECOND ST.

MISS ANNIE QUINN, Secretary

*Bell Phones*

*Keystone Phones*

J. R. ZECKWER, Business Manager

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# FACULTY

## Piano

RICHARD ZECKWER	CHARLES E. KNAUSS
CAMILLE W. ZECKWER	WALTER GOLZ
WASSILI LEPS	JOSEPH CLARKE
CLARENCE BAWDEN	BESSIE DAVIS
VIRGINIA HENDERSON	MARY W. WALKER
ELSA MOHR	JEAN CALHOUN
ELSA SAMANS	FLORENCE URBAN
MARGARET LEE	ALICE LEVINS
JOSEPHINE TIERS	FRANCES KINSLER
FLORENCE DORISS-BLAND	

## Grand Organ

WASSILI LEPS	CLARENCE BAWDEN
JOSEPH CLARKE	CHAS. E. KNAUSS
NORA BURKE	

## Violin

PAUL MEYER	ALMA GRAFE
HENRY STAUSEBACH	EFFIE LELAND-GOLZ

## Violoncello

BERTRAND AUSTIN

## Double Bass

JOHN FASSHAUER

## Vocal Music

H. S. KIRKLAND	MARIE BUEDINGER
SOPHIE HEISCH	MARIE ZECKWER-HOLT

## Sight-Singing

H. S. KIRKLAND

## Theory of Music

Including Harmony, Counterpoint, Canon, Imitation, Fugue and Composition

RICHARD ZECKWER	CAMILLE W. ZECKWER
WASSILI LEPS	CHAS. E. KNAUSS

## Pedagogy

RICHARD ZECKWER

## Public School Music

POWELL FITHIAN

STUDY OF ORCHESTRAL INSTRUMENTS  
BY EXPERIENCED TEACHERS

# THE PHILADELPHIA MUSICAL ACADEMY

The Philadelphia Musical Academy was founded in 1870, Mr. Richard Zeckwer becoming its director in 1876. Four years later Mr. Zeckwer purchased the property 1617 Spruce Street and altered it to suit all requirements. The building accommodates two thousand pupils and is equipped with a beautiful Stage Concert Hall (seating capacity for 250 people); a Church Organ, built by Hook & Hastings, of Boston; numerous Class Rooms, Offices, Library and Waiting Rooms.

## THE CLASS SYSTEM

The class system of music teaching is no longer an experiment. It has demonstrated its superiority. The tendency of the day is distinctly in this direction, a fact which is shown by the growth and development of musical conservatories everywhere. The advantages, the spirit of emulation inspired, the interchange of ideas, the development of intelligent criticism, are so well known that they need not be repeated. The school system of teaching music has proven its superiority over individual teaching because it is a broader, bigger plan. No one instructor can offer every desirable quality. In a school, however, with its carefully selected corps of instructors, every desirable quality can be obtained. Every recommendation in favor of school teaching for other branches is equally true when applied to music. Class teaching differs from private teaching only in the many advantages offered. Each pupil is examined in the studies which he wishes to pursue, and is assigned to the class or grade to which he may belong, the other members of the class being of the same degree of proficiency. Lower classes are limited to four pupils, the higher classes to three.

The greater part of one of the weekly lessons is usually given to what are commonly known as exercises, or, more properly speaking, "études;" the other part to "pieces." Two pianos are used, two pupils working on the lesson at once, while the other two profit by listening and criticising. In technical work all four pupils perform at once. The results are emulation, ambition and self-reliance such as can be shown by no private work.

THE PHILADELPHIA MUSICAL ACADEMY offers the music student the best instruction that can be obtained. It has always placed true artistic merit above every other consideration, and by steadily adhering to this principle has established its reputation as an institution of the first rank. The course of study is planned on the broadest lines, with a view to fitting its pupils for careers as artists and teachers. From year to year its faculty has been strengthened, its methods made more scientific, its course of instruction more comprehensive and progressive, and today its curriculum insures the best results from the beginning to the free development of artistic requirement.



## **Preparatory Department**

THE PHILADELPHIA MUSICAL ACADEMY is open to pupils of all ages, beginners being especially welcome, as they do not require the undoing of faulty and careless previous teaching, which proves in many instances an almost insurmountable barrier to rapid progress. In these days of specialization, no earnest teacher can neglect to familiarize himself with a subject so important as the teaching of children.

In the thoroughness of the Preparatory Department lies the chief success of the pupils of THE PHILADELPHIA MUSICAL ACADEMY. The mind, ear and hands of children can be easily trained correctly and thus save many years of needless drudgery.

Only teachers who are graduates of THE PHILADELPHIA MUSICAL ACADEMY who have received the enviable teacher's certificate are employed in this department, as Mr. Zeckwer realizes the fact that a good foundation is absolutely necessary for acquiring any degree of excellence.

## **Practice Class or Kindergarten**

Any pupil of the Primary or the Intermediate Department wishing to be coached may join the Supervised Practice Class under the guidance of our Student teachers. Parents know how difficult it is to make a child practice carefully and correctly when not under the watchful eye of the teacher.

A small fee is charged for this in addition to the regular tuition fee. The Class may be joined for one quarter or longer, as is found necessary. Fee, 20 cents per half hour.

## **Lesson Books**

As the advancement of the child is naturally of interest to the parent, lesson books are provided, in which the teacher records at each lesson the pupil's progress and application. It is hoped that the parents will examine these regularly.

Parents or guardians wishing to confer with teachers or the Director of the School may do so by appointment.

## **Ensemble and Symphony Classes**

The Ensemble Class is for the practice of Duos, Trios and Quartets for Piano, Violin, Viola and 'Cello of the modern and classical composers, under the direction of Mr. Paul Meyer.

The Symphony Class is intended for the pupils of the Finishing Department. No special preparation is made for these rehearsals, as they are confined to those who are capable of reading at sight. All the symphonies and overtures of classical and modern composers are played during the season. (Under the personal direction of Mr. Zeckwer, Director, and assistants.)

## **Sight-Singing**

Too much stress cannot be laid upon this branch of musical study, since one of the most essential factors of musical training is the ability

to read music at sight. Those deficient in this, labor under great disadvantage, therefore all pupils, whether in the Vocal Department or not, should avail themselves of this excellent opportunity.

Sight-singing should be taught to the children early in life, but as this is not the universal custom in this country, Mr. Kirkland has chosen the best portions of the Paris Cheve, Lowell Mason, Tappert and Jadasohn Methods, not forgetting that all pupils in a conservatory are familiar with the Staff System. The latter part of the year is devoted to three- and four-part chorus.

### **Vocal Department**

As there is no branch of music which requires more special gifts in the teacher for imparting knowledge and for understanding the individual needs and possibilities of the pupil the faculty of the Vocal Department has been most carefully selected, all the teachers having enjoyed the best foreign and American study. There is a great field in America for the singer: Opera, Oratorio, Concert, Church Singing, and last, but by no means least, Teaching. Opportunities for all these branches of singing are afforded the pupils.

### **Opera Class**

All advanced pupils of the Academy have the advantages of singing duos, trios, etc., and of attending free the rehearsals of the Opera Class, which meets once a week.

### **Academy Chorus**

A chorus will be organized at the beginning of the school year, the members of which are selected from the pupils of the Academy. Applicants will be required to have their voices tested, and must be somewhat proficient in reading vocal music at sight.

### **Violin Department**

The Academy takes great pleasure in again calling to attention the excellence of the Violin Department, and to the splendid facilities offered for the acquisition of the mastery of this instrument.

### **Violoncello Department**

The violoncello is not receiving the attention it deserves from lovers of music. Music students are strongly urged to consider its importance for professional use in concert, orchestra and chamber music, as well as its delightful features as a parlor instrument.

### **Harmony, Counterpoint, Composition and Orchestration**

The Theoretical Department has long been a feature of the Academy, both as regards the large number of students and the high grade of scholarship. This is due to the superior ability of the instructors, and to the thorough and rational methods of teaching. For the old-fashioned dry

and pedantic ways of teaching harmony, which have made the study unpopular and almost useless, a practical and interesting course has been substituted, which has produced almost a complete revolution in this line of work, and the beneficial results of which have been so apparent as to convince the most skeptical of their superiority. The course is invaluable to everyone preparing to be a teacher.

## **The School Orchestra**

A notable feature of the Academy is the School Orchestra. It is a well-known fact that very few schools of music can offer to their pupils this advantage.

The study of wind instruments is not attractive to the average student, and, therefore, the ordinary pupil has not the advantage of studying the classical orchestral works. To obviate this difficulty, Mr. Richard Zeckwer conceived the original idea of building a set of small organs to imitate the tone color of wind instruments, which can easily be played by any advanced piano student. The pupils profit greatly in this way by the necessary transposing of the music written for the various instruments, besides becoming acquainted with the orchestral scores.

All students who are sufficiently advanced are given an opportunity to participate in the orchestra rehearsals. Advanced pupils of piano and other solo instruments and of voice have frequent opportunities of performing with the orchestral accompaniment. This advantage is thoroughly appreciated by every ambitious and earnest student.

## **Concerts**

Informal concerts are given fortnightly, the first and third Saturdays of the month, in the Academy Concert Hall, especially to test the improvement of the pupils and to overcome their timidity in playing before others. No special preparation is made for these concerts, but no one is permitted to refuse when invited by the teacher. These concerts are strictly private, only the pupils and their friends being admitted by invitation.

Evening concerts are frequently given by the advanced pupils, and those studying composition have an opportunity of producing their own works or of having them performed at these concerts.

Frequent recitals and concerts will be given by the faculty; the dates will be announced later.

## **Normal Department—Teachers' Course**

In the majority of the musical institutions of this country little attention is devoted to the preparation of pupils for the profession of teaching. Thus, a large percentage of graduates, although finished performers, are totally ignorant of the art of teaching, requiring years of practical experience to attain satisfactory results. Fully realizing the far-reaching importance of this work, Mr. Zeckwer has established a Normal Department for the graduates of the school. The art of teaching is so exhaustively

treated that the Teacher's Certificate of THE PHILADELPHIA MUSICAL ACADEMY is a sure guarantee of the owner's proficiency. The course consists of a series of lectures by Mrs. Doriss-Bland, treating with the elementary subjects of music as applied to all pupils and particularly to children from five to fourteen years of age.



In this class the young teachers will at times be required to teach each other and make lucid explanations of the subject in hand, thereby acquiring a confidence and certainty of manner which might otherwise have to be gained at the expense of his or her first pupils. For those who *have* taught, this class aims to be a means of broadening one's facilities and a stimulus in discussing and meeting with others on a common ground. This course will also include the subject of Musical History by Mrs. Doriss-Bland and lectures on Pedagogics by Mr. Richard Zeckwer. For requirements, see page 19.

## Public School Music Training

There has been a steady demand for teachers equipped for the teaching and supervising of music in public schools. The PHILADELPHIA MUSICAL ACADEMY offers to students a comprehensive and practical course, on a truly musical basis, of the theory and practice of Public School Music. Teaching music in public schools has many attractive features. The teacher can be the means of enriching the lives of the vast army of young people with whom he comes in contact by preparing them to enjoy good music and by promoting concerts. The teacher of music is part of the body of teachers co-operating for the symmetrical development of the

minds soon to be engaged in the various vocations. Such training makes possible the securing of a good position in any school in the United States with a definite salary. No other course in music offers an earlier or surer return for the time and means invested. This course will be under the able direction of Mr. Powell G. Fithian, acknowledged authority on the subject of school music, a graduate of this Academy, President of the New Jersey State Teachers' Association in 1911, and Director of Music in the public schools of the City of Camden, N. J., for the last fifteen years.

Our pupils are equipped and fully prepared to take the State examinations, as required by the various State authorities, for a supervisor's certificate to teach public school music. Students who have satisfactorily completed the full course will be entitled to secure diplomas.

Teachers of music in public schools should be good musicians, have the quality of leadership and personal magnetism, possess the ability to teach their subject and have a broad and liberal education.

## **Musical Bureau**

A Musical Bureau has been established for the special benefit of pupils and graduates who may desire to secure positions as teachers, organists and accompanists, or concert engagements. All pupils may have their names registered as candidates for positions.

Although positions are not guaranteed, the Academy is enabled to keep in close touch with managers, school authorities, church committees, etc., and thus, in the majority of cases, has succeeded in obtaining many remunerative positions for its students.

No charge is made for securing these positions, but it is expected that pupils will testify their gratitude to their Alma Mater by acknowledging publicly the school of their education.

## **The Library**

The Musical Library owned by the Director contains more than 2000 volumes of valuable works on the theory and history of music; acoustical subjects; classical music for piano, duos, trios, quartets; opera, organ and orchestral scores; books of reference and biographies of musical artists.

Students enjoy access to the Library without charge on application to the Secretary.

## **Teachers' Meetings**

The Teachers' Meetings, which are held once a month, are attended by the Directors, who preside, and the assisting teachers. The purpose of these meetings is primarily to discuss plans for improvements in every phase of academic work, and to give the teachers an opportunity to discuss their ideas and to suggest any needs of their pupils.



## TERMS

**Tuition is payable strictly in advance.** Term of Ten Weeks (twenty lessons).

The cost of lessons depends upon the grade of advancement and the instructor chosen.

### PIANO

**Class Lessons (twenty one-hour lessons, two lessons a week).**

Primary Department (four pupils in a class).....	\$10 00
Intermediate Department (four pupils in a class).....	12 00
Main Department (four pupils in a class).....	\$15 00—18 00
Advanced Main Department (four pupils in a class) .	18 00—20 00
Finishing Department (three pupils in a class).....	20 00—30 00
Graduating Department (three pupils in a class).....	25 00—35 00

**Private Lessons (twenty half-hour lessons, two lessons a week).**

Primary Department.....	\$15 00
Intermediate Department.....	20 00
Main and Advanced Main Departments.....	\$30 00—50 00
Finishing and Graduating Departments.....	40 00—60 00

*Private half-hour lessons, one lesson a week, one-half above prices*

### VIOLIN

**Class Lessons (twenty one-hour lessons, two lessons a week).**

Primary Department.....	\$15 00
Intermediate Department.....	20 00
Main and Advanced Main Departments.....	25 00
Finishing and Graduating Departments.....	30 00

**Private Lessons (twenty half-hour lessons, two lessons a week).**

First Grades.....	\$30 00
Advanced Grades.....	40 00

*Private half-hour lessons, one lesson a week, one-half above prices*

### VIOLONCELLO

**Class Lessons (twenty one-hour lessons, two lessons a week).**

Primary Department.....	\$15 00
Intermediate Department.....	20 00
Main and Advanced Main Departments.....	25 00
Finishing and Graduating Departments.....	30 00

**Private Lessons (twenty half-hour lessons, two lessons a week).**

First Grades.....	\$30 00
Advanced Grades.....	40 00

*Private half-hour lessons, one lesson a week, one-half above prices*

**VOCAL**

**Class Lessons (twenty one-hour lessons, two lessons a week).**

First Grades.....	\$20 00
Advanced Grades.....	30 00
Repertoire.....	40 00

**Private Lessons (twenty half-hour lessons, two lessons a week).**

First Grades.....	\$30 00—40 00
Advanced Grades.....	40 00—50 00

*Private half-hour lessons, one lesson a week, one-half above prices*

**ORGAN**

**Class Lessons (twenty one-hour lessons, two lessons a week).**

Primary Department.....	\$15 00
Intermediate Department.....	20 00
Main and Advanced Main Departments.....	30 00
Finishing and Graduating Departments.....	40 00

**Private Lessons (twenty half-hour lessons, two lessons a week).**

First Grades.....	\$30 00
Advanced Grades.....	40 00

*Private half-hour lessons, one lesson a week, one-half above prices*

**Orchestral Instruments (twenty lessons).....\$15 00—\$25 00**

**THEORY**

First year course: For Harmony only (Saturdays, 10–11 A.M.)	
per quarter.....	\$5 00
Second year course: Counterpoint, Form and Analysis of	
Classical Works (once a week) per quarter.....	7 50
Third year course: Canon, Imitation and Fugue (once a week),	
per quarter.....	10 00
Composition and Instrumentation (once a week), per quarter,	10 00

**Practicing on the Piano, one hour a day during the quarter.... 5 00**

**Practicing on the Pipe Organ (Hook & Hastings, Boston), blown by electric motor:**

A Card allowing the pupil twenty hours.....	5 00
A Card for non-pupils.....	7 00

**Sight-Singing Class, per season (three quarters) ..... 5 00**

**Teacher's Course ..... 25 00**



CONCERT HALL



# CALENDAR FOR SEASON

## 1914-1915

**September 1st (Tuesday).** Academy opens for the registration of pupils.

In order to secure suitable classification patrons are requested to make arrangements on this date or as soon after as possible.

**First Term.** Thursday, September 10, to Wednesday, November 4, 1914, inclusive (8 weeks).

**Second Term.** Thursday, November 5, 1914, to Friday, January 22, 1915 (10 weeks). Lessons occurring during the Christmas vacation of nine days are not charged for nor counted in this Term.

**Third Term.** Saturday, January 23, to Thursday, April 1, 1915 (10 weeks).

**Fourth Term.** Tuesday, April 6, to Monday, June 14, 1915 (10 weeks). Easter vacation of three days occurs between the Third and Fourth Terms.

Pupils may begin at any time and deduction will be made in the tuition, but it is advisable to begin with the beginning of the quarter.

The business of the Academy is suspended on Thanksgiving Day and on Washington's Birthday. Lessons occurring on these days are not made up. Pupils will not be charged for lessons occurring during the Christmas and Easter holidays.

The School is open from 8 a.m. to 6 p.m. Monday and Thursday evenings until 9 p.m.

### Summer Session

For the benefit of pupils who wish to continue their studies, but particularly for those who are prevented, by other occupations, from studying during the Winter months, the Academy will conduct a Summer Session covering a period of five weeks, from Monday, June 21st, to Saturday, July 24th. Instruction will be given by a number of leading members of the faculty in the advanced and preparatory departments.

With this efficient body of teachers and with the complete equipment of the Academy in the way of pianos, pipe organ, concert hall and class rooms, etc., an unusual opportunity is afforded for helpful, practical and interesting work.

### Board for Pupils

For the convenience of pupils coming from a distance to study at the Academy, we have a list of places, carefully selected, among private families and boarding houses in the neighborhood of the Academy, where the parents of all such pupils may feel satisfied to intrust their children.

Board from \$5 to \$20 a week, according to accommodations required.

## RULES AND REGULATIONS

Each applicant, upon entrance, must fill and sign, or have signed by guardian, an application blank.

Tuition must be paid strictly in advance. Pupils will receive a Ticket of Scholarship on payment of their bills admitting them to lessons in the Academy for one Term; also to concerts, recitals, lectures and other activities of the Academy. No person will be regarded as a pupil until he or she has procured this admission card. Those not holding scholarship cards may be refused admission to class rooms at any time.

All matters of business, including arrangements for lessons, payment of tuition, and changes of hours, must invariably be attended to at the office and not with the teachers.

Lessons canceled by telephone will not be credited, nor made up.

Pupils are expected to commence promptly with the beginning of the Term and continue to the end. As teachers are in attendance whether pupils are present or absent, lessons lost by pupils cannot be made up. Exception can only be made in case of continued illness, when a written notice must have been given to the Director. The lessons will then be made up, or, if that is, for any reason impossible, a portion of the tuition money will be refunded.

Pupils who are more than fifteen minutes late for any lesson forfeit the lesson.

Pupils should examine notices on the Bulletin Boards. Failure to do so may result in misunderstandings and disappointments.

No teacher is permitted to give lessons to any student away from the Academy, excepting by permission of the Director.

Students are requested to notify the Secretary at least one week before the end of each Term, should they wish to discontinue lessons.

Upon leaving the Academy each pupil is entitled to a signed testimonial, specifying the work they have accomplished, the time they have studied at the Academy and their standing in each subject. A fee of one dollar will be charged for this certificate.

Pupils are expected to buy their music at the Academy. This is requested in order to avoid delay, and to obtain uniform editions. All pupils will be allowed the same discount as given by the music stores.

Bills for music and books will be rendered toward the end of each Term.

Pupils are advanced according to their progress. The large number of scholars makes it possible to classify very exactly. Some pupils being quicker in acquiring than others, the teachers will appoint them to higher classes according to their ability.

The appointment of students to the various professors is left to the discretion of the Director, who, however, as far as possible, endeavors to meet the wishes of the student in this respect. Occasionally it is found that there are legitimate reasons for a pupil desiring to make a change of teachers. If these reasons are submitted to Mr. Zeckwer, and endorsed by him, the pupil may be transferred to another class and teacher.

Pupils entering the Finishing Department are allowed a change and choice of teachers. After the selection is made it is expected that the pupil will remain with that teacher until graduation.

Post-Graduates are entitled to receive instruction from any professor of the Academy that the student may elect without fear of causing any offense to the former teacher, as at this period of education a change is often advisable and productive of good.

## THE ALUMNI ASSOCIATION

The Alumni Association of THE PHILADELPHIA MUSICAL ACADEMY was founded in 1894. The object of the organization is to keep alive the interest of those who have won the diploma of the Academy, and to stimulate the ambition of those who are striving to reach that desired goal.

The meetings are held as follows: In November, business meeting and election of officers; in December, a lecture or reception or some special affair, as the Executive Committee may decide; in February, a concert to which the undergraduates of the Academy are invited; in April, a supper, and in June, a reception to the graduating class.

Any graduate of the Academy is eligible to active membership, and may become so by the fee of one dollar a year. Honorary members may be elected, who are those members of the faculty not eligible to active membership and have graduated pupils. These members have all the privileges of the Association, except the right to vote.

In 1911 it was decided to offer a gold medal to the member of the graduating class who, in the opinion of the judges, is the best. This was awarded in 1911 to Miss Isabel Ferris, in 1912 to Mr. Clarence Fuhrmann, in 1913 to Miss Elsie Smith, and in 1914 to Miss Florence Bowen. The officers are: Miss B. S. Davis, president; Miss J. B. Martin, vice-president; Mrs. Ethel Scott Neiman, secretary; Mrs. Ethel Funk Robb, treasurer. The executive committee is composed of Miss Florence Urban, chairman; Miss Esther Brown, Miss Elizabeth Feaster, Miss Henrietta Groeneveld, Mrs. Helen Siddall Johnson, Miss Elsa Samans and Miss Ethel Slaw.

The past year has been very successful in interest and in increase of membership, and it is hoped that all others holding the diploma from the Academy will show their allegiance to their Alma Mater by joining the Association.

## GOLD MEDALS AND PRIZES

Richard Zeckwer Gold Medal for Fugue.

Jesse Tilge Gold Medal for Vocal.

The Presser Gold Medal for the best Essay in the Normal School.

Prizes for pupils under twelve years of age who pass through the Primary Department in one year.

Prize for the best examination paper in Harmony.

Prizes for the best technical work in the Intermediate Department.

Alumni Gold Medal for the best graduate of the year.

# REQUIREMENTS FOR GRADUATION

## Piano

*Candidates must have studied at least two consecutive years at the Academy.*

1. The aspirant must play before a Board of Examiners (not connected with the Academy as teachers):
  - (a) Three Etudes by Chopin.
  - (b) A Concerto.
  - (c) A difficult Beethoven Sonata.
  - (d) A Prelude and Fugue from the Well-Tempered Clavichord, by Bach. Also, play four other pieces, which they can choose from a list of difficult compositions compiled by the Piano teachers of the Academy.
2. Have passed a satisfactory examination in the first year's course of Theory (Harmony).
3. Play a difficult piece at the Graduates' Concert.
4. Have attended at least one year the Ensemble or Symphony Classes.
5. Have attended the Sight-Singing Class one year.

## Organ

*Candidates must have studied at least two consecutive years at the Academy.*

1. G. Thomas' Pedal Studies.
2. Have passed a satisfactory examination in Harmony and Counterpoint.
3. Give an Organ Recital.
5. Have attended the Sight-Singing Class.

## Theory (Three years' course)

*Candidates must have studied at least two entire years at the Academy.*

Harmony, Counterpoint, Canon, Imitation and Fugue. The aspirant for a diploma must compose a four-part Fugue.

## Violin

*Candidates must have studied at least two consecutive years at the Academy.*

1. Paganini Etudes.
2. Have passed a satisfactory examination in Harmony.
3. Play a difficult piece at the Graduates' Concert.

## Violoncello

*Candidates must have studied at least two consecutive years at the Academy.*

1. Etudes by Grutzmacher.
2. Have passed a satisfactory examination in Harmony.
3. Play a difficult piece at the Graduates' Concert.

## Vocal

*We advise pupils in the Vocal Department to acquire enough knowledge of piano playing to perform easy accompaniments.*

*Candidates who have studied before entering the Conservatory must study at least two consecutive years.*

1. One year's course in Sight-Singing.
2. To pass the examination in Harmony.
3. To sing moderately difficult compositions at sight at the examination.
4. To sing at the Graduates' Concert with orchestral or piano accompaniment.
5. To sing before a Board of Examiners.

## REQUIREMENTS FOR TEACHER'S CERTIFICATE

*Only those who are in the finishing department or who have graduated are eligible for this course*

1. Attend the classes and series of lectures by Mrs. Doriss-Bland for two consecutive years.

2. Pass the required examination and write an essay on Pedagogics.

Owing to this high standard, Mr. Zeckwer has many applications for positions from all over America for those receiving the Teacher's Certificate.

### Diplomas and Teachers' Certificates

Diplomas and Teachers' Certificates will be awarded in the different departments on Commencement Day to those who have passed satisfactorily through the prescribed course of instruction. No one is eligible to receive a diploma who has not been a student at the Academy for at least two school years.

Diploma, \$15.00. Teacher's Certificate, \$15.00.

### Free Advantages

No music school in this country offers to its students a greater number of free advantages than the PHILADELPHIA MUSICAL ACADEMY. Among these are:

Harmony Class for beginners and systematic training of the ear through musical dictation. Saturdays, 10 to 11 A.M.

Ensemble Class (playing of duos, trios and quartets with violin, viola and violoncello, under the direction of Paul Meyer). Wednesdays, 10 to 11 A.M.

Symphony Class (under the direction of Richard Zeckwer). Wednesdays, 11 to 12 A.M.

Opera Class (studying trios, quartets, etc., and whole operas, under the direction of Richard Zeckwer). Wednesdays, 2 to 3 P.M.

Orchestra Class (under the direction of Camille Zeckwer). Saturdays, 11 to 12 A.M.

Lectures on Acoustics. These lectures are all illustrated by numerous experiments with the celebrated apparatus of Dr. Koenig, of Paris, and of G. Appum, of Hanau. Mr. Zeckwer has the best and most complete collection of acoustical instruments of any conservatory of the world.

Admission to Academy Chorus.

Admission to all student and faculty concerts and recitals.

Gold Medal competition.

Musical Bureau to secure positions for graduates.

### Résumé

Thirty-two concerts were given during the Season.

Fourteen pupils' concerts in the Academy Hall.

Two faculty concerts at Griffith Hall.

Four evening concerts by pupils in the Academy Hall.

Deborah Rosenfelt Recital.

Two concerts given by the pupils of the West Philadelphia Branch, in the Academy Hall.

Song Recital by Mr. James Davenport, assisted by Miss Elsa Ruegenberg, Academy Hall.

Alumni Concert.

Alumni Reception and Concert.

Pupils' Evening Concert with Orchestra.

Primary and Intermediate Department Concert at New Century Drawing Room.

Germantown Branch Concert at Vernon Park Library Hall.

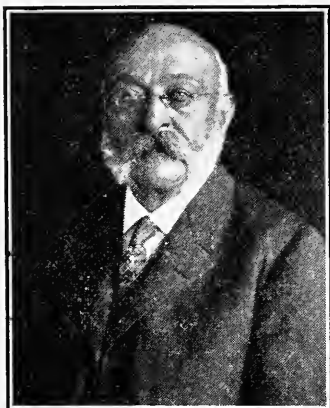
Marion and Alma Grafe Recital.

Germantown Pupils' Concert at Vernon Park Library.

Commencement Exercises, Musical Fund Hall.

# THE FACULTY

The faculty is composed of artists whose training has covered the best features of both European and American methods. Among them are a number with international reputations. The instructors are of broad education and enthusiastically devoted to their profession.



**RICHARD ZECKWER**, graduate of the Leipzig Conservatory, and pupil of Moscheles, Hauptman, Richter, Papperitz and Reinecke. Lecturer on Acoustics before musical societies, Franklin Institute of Philadelphia and the Philadelphia Academy of Natural Sciences. Inventor of the liberating of the "Ring Finger" for the perfection of technic. Inventor of a metronome. Composer of songs and piano compositions, also two overtures. Author of "A Scientific Investigation of Touch," "My Experiences in Acoustics," and Director of the PHILADELPHIA MUSICAL ACADEMY since 1876.

**WASSILI LEPS**, Russian by birth, graduate of the Royal Conservatory of Dresden, and pupil of Dr. Wuellner, Rischbieter, Doering, Rappoldi and Draeske. Mr. Leps is the composer of "Andon," which was very successfully produced by the Philadelphia Orchestra under Fritz Scheel and by the Browning Society, and the opera "Hoshi San," produced recently with great success by the Opera Society. For the last four years Mr. Leps has with great success conducted an orchestra, consisting of members of the Philadelphia Orchestra, at Willow Grove.

**MR. CAMILLE W. ZECKWER** is Assistant Director of the PHILADELPHIA MUSICAL ACADEMY. His early studies in piano, violin and theory were pursued



at the PHILADELPHIA MUSICAL ACADEMY under Aime Lachaume, the noted French pianist, Gustav Hille, Carl Samans, Martinus van Gelder, Maurits Leeftson, and other teachers of the faculty. In 1893 he went to New York to study with Dr. Antonin Dvorak, two years later going to Berlin, where he studied composition with Philip Scharwenka and violin with Florian Zajic. Mr. Zeckwer has been in charge of the music at the Champlain Assembly, Cliff Haven, New York, for the past eleven years, where his reputation as a lecturer on and interpreter of musical themes has been established. Mr. Zeckwer is well known as a composer, having composed thirty works, mostly in large form; some of which are published by Breitkopf & Haertel, Leipzig. He was soloist with the Philadelphia

Orchestra in February, 1904, under the late Fritz Scheel, and appeared with the same orchestra, under Leopold Stokowski, January 2 and 3, 1914, where he met with unqualified success.

CHARLES E. KNAUSS studied piano with Mills and Von Bülow, organ and theory with Buck and Koverau. Solo pianist with Philadelphia Orchestra under Scheel, Pohlig and Stokowski. Organist and choirmaster, Second Presbyterian Church, Walnut and Twenty-first Streets, Philadelphia. Acting conductor of the Mendelssohn Club.

CLARENCE K. BAWDEN, graduate of the P. M. A. in Piano, Organ and Theory. Pupil Amelie Tutein, Herman Mohr, Leopold Godowski. Appeared as composer-pianist with the Philadelphia Orchestra and Philharmonic Orchestra of New York. Has made several successful tours as concert pianist.

MR. JOSEPH W. CLARKE, piano graduate of the PHILADELPHIA MUSICAL ACADEMY, receiver of Teacher's Certificate. Studied in Berlin.

WALTER GOLZ, graduate in Piano and Theory of the P. M. A., afterwards pupil of Isidor Seiss at the Cologne Conservatory, and teacher at the College of Music of Chicago, 1905-9. Pupil of Carl Friedberg.

HENRY S. KIRKLAND, vocal pupil of Mr. Lunn and Signor Emanuel Garcia, of London, also of E. J. Meyer, of New York.

PAUL MEYER, graduate of the Frankfurt Conservatory and High School of Music, Berlin. Violin pupil of Hugo Heermann and Joachim. Teacher at the Raff Conservatory in Frankfurt A. M. Five years teacher at the Riga Conservatory. Late Concertmaster with the Thomas Orchestra, Chicago.

BERTRAND A. AUSTIN, pupil of Rudolph Hennig. Former member of the Mendelssohn and Van den Beemt quartets. Member of the Favorita Concert Company. Soloist with Emma Eames, Schumann-Heink and others; 'Celloist at St. Luke and The Epiphany Church.

HENRY STAUSEBACH, graduate of P. M. A. in violin.

POWELL G. FITHIAN, graduate of P. M. A. in Theory in 1883, and in piano in 1885; studied organ with David Wood, and school music at Hingham, Mass., under Thomas Tapper, Hollis Daun, Julia Crane and others. Organist and Choirmaster of First M. E. Church, Camden, for twenty-six years; Director of Music in Public Schools of Camden for fifteen years.

NORA BURKE, graduate of P. M. A. in Organ. Organist at St. Patrick's Church, Philadelphia. Teacher of organ at Catholic High School.

MISS MARIE BUEDINGER, born in Germany. Pupil of Jachman Wagner (niece of Richard Wagner and pupil of Garcia). Sang at Court before Empress Frederick the Second.

MISS SOPHIE C. HEISCH comes to the Academy with excellent endorsements. She pursued her vocal studies under thorough and eminent vocal teachers of this city.

BESSIE SHERMAN DAVIS, born in Philadelphia, graduated from P. M. A. Piano Department in 1885, Theory 1887. Received gold medal 1897. Pupil of Richard Zeckwer, Maurits Leefson and Aime Lachaume.

VIRGINIA HENDERSON, born in Philadelphia, graduate of PHILADELPHIA MUSICAL ACADEMY in 1890. Pupil in piano of Mr. Rudolph Hennig. Pupil in Organ of Dr. David D. Wood. Member of American Organ Players' Club. Teacher of Sight-Singing in Philadelphia Public Schools and Assistant to Director Pearson.

MARY WALKER, born in Philadelphia, graduate of P. M. A. in 1894. Receiver of Teacher's Certificate. Pupil of Mr. Richard Zeckwer.

ELSA MOHR, born in Berlin, Germany, graduate of the P. M. A. in the Piano and Theory Departments, receiver of the Teacher's Certificate; receiver of the gold medals for Theory and Composition. Pupil of Herman Mohr, Richard Zeckwer and Aime Lachaume; afterwards studied Piano and Composition at the Royal High School, Berlin, Germany, under Dr. Max Bruch, Carl L. Wolf and Carl Heyman.

JEAN DUNCAN CALHOUN, born in Philadelphia, graduate P. M. A. Piano Department, 1903. Receiver of Teacher's Certificate 1904. Pupil of Rudolph Hennig.

FLORENCE URBAN, born in St. Clair, Pa., graduate in Piano at P. M. A. in 1905. Graduate in Theory in 1906. Receiver of gold medal for Fugue and receiver of Teacher's Certificate.

MRS. EFFIE LELAND-GOLZ, graduate in Violin Department of P. M. A., 1910, pupil of Mr. Paul Meyer. Teacher at Sharon Hill Academy and member of Pocono Pines Assembly for eight years.

ELSA SAMANS, graduate and receiver of Teacher's Certificate, 1910, pupil of Carl Samans and Richard Zeckwer.

ALICE LEVINS, graduate in Piano at P. M. A. in 1909, graduate in Theory 1910, receiver of Teacher's Certificate 1910, received gold medal for best Fugue 1910, also the Presser Gold Medal for best essay on Pedagogics. Pupil of Mr. Richard Zeckwer.

MISS MARGARET LEE, graduate in Piano and Theory, 1912. Receiver of Teacher's Certificate.

MRS. JOHN TIERS, connected with the School since 1886.

MRS. FLORENCE DORISS-BLAND, graduate of P. M. A. and receiver of Teacher's Certificate. Has made a particularly careful study of the best methods of teaching children and preparing teachers for this work.

MISS FRANCIS KINSLER, graduate of P. M. A. and receiver of Teacher's Certificate.

MISS ALMA C. GRAFE, Graduate of P. M. A.



# GRADUATES OF 1914

## Teacher's Certificate

MISS RHODELLA CAMPBELL

MISS MARION GRAFE

MISS RAY HART

MISS MARGERY H. LEE

MISS ELIZABETH MALTZBERGER

MISS CATHERINE MONES

MISS NELLIE WILSON

## Piano Department

MISS FLORENCE ROSE BOWEN

MISS ROSANNA KATHRYN BRUCKER

MISS ELSIE MAE CRANER

MISS RUTH VIRGINIA DECKER

MISS CAROLINE ENDERS

MISS MARION W. HULL

MISS ELSIE CHRISTINE MEYER

MISS ESTHER ORNSTEIN

MISS EDYTHE C. M. PARSONS

MISS RUBY M. ROBINSON

MISS HELEN M. STEELMAN

MISS EVA TUMEN

MISS GLADYS WHITE

MISS MABEL SARA WOLF

MISS EDNA LEONE YOHN

## Theory

MISS NELLIE BAXTER

MISS RHODELLA CAMPBELL, Piano '13

MISS ANNA KACHEL

MISS ELSIE CHRISTINE MEYER

MISS ALICE RIDLER

MISS BERTHA WENIGER

## Certificate in Public School Music Training

MISS KATHERINE HOOVER

## Winners of Medals and Prizes

MARIE D'INVILLIERS GOLD MEDAL for the best Fugue on an original theme: MISS BERTHA WENIGER.

PRESSER GOLD MEDAL for the best examination paper in the Normal Course: MISS RHODELLA CAMPBELL.

ALUMNI GOLD MEDAL: MISS FLORENCE BOWEN.

Prize for the best examination paper in Harmony: MR. JACOB POMERANTZ.

Prize for completing the Primary Department in one year to: MISS MARION BRACHER, MISS ADELE WEILER, MISS BARBARA SHOEMAKER, MISS DOROTHY TURNER.

Prize for technical work in the Intermediate Department to: MISS ELIZABETH CARPENTER, MISS HILDEGARD SHUMWAY, MISS ESTHER ISRAELOWITZ, MISS KATHERINE WALKER, MR. SAMUEL HALPREN and MR. REGINALD GENOIS.



GERMANTOWN BRANCH OF THE PHILADELPHIA MUSICAL ACADEMY,  
6029 MAIN STREET

## Branch Schools

Philadelphia covers so vast an area and has grown so extensively since the establishment of the Philadelphia Musical Academy that two branch schools were established for the convenience of pupils living in the outskirts of the city. The branch schools offer all of the advantages of the main Academy, while pupils of the branches are likewise admitted to all of the concerts and special activities given by the main Academy.

The Germantown Branch, 6029 Main Street, Germantown, has been in operation for the past twenty-eight years and has been most successful.

The West Philadelphia Branch, 446 South Fifty-second Street, has been operated for the past four years and has shown a steady increase in pupils in this rapidly growing district. It has more than justified its establishment. Leading members of the faculty teach at these branch schools on certain days of the week.



## List of Some of Our Graduates and Advanced Pupils and the Position They Occupy in the Profession of Music

The brilliant record of our graduates makes comment unnecessary. They are found in every walk of musical life and are numbered by thousands as choir, concert singers, opera, concert players, in symphony orchestras and as teachers in conservatories and schools.

MISS EDITH AUGHENBAUGH, Teacher in Keen Mar College, Maryland.

MARTHA C. BARRY, Singing Teacher, Baldwin School, Bryn Mawr; Solo Contralto and Choir Director of St. Andrew's Episcopal Church; Teacher in Protestant Episcopal Deaconess Training School; Leader of Swarthmore Club's Woman Chorus.

MR. JOSEPH BRAUN, Organist of St. Bonaventure's Roman Catholic Church, Philadelphia.

MRS. LILLIAN BRIGGS-FITZMAURICE, Director of the Virgil School, Philadelphia.

MR. GEORGE BIGLER, Composer of several published Masses.

MISS NORA BURKE, Organist and Choir Director at St. Patrick's Roman Catholic Church, Philadelphia.

LENA BURKE, Teacher in Northumberland, Pa.

MISS MARY C. BAKER, Organist of St. James' P. E. Church, Bristol, Pa.

MRS. ALICE S. BAKER DICKESON, Solo Violinist.

CLARENCE BAWDEN, Organist of Oxford Presbyterian Church. Teacher P. M. A.

HELEN BAUMAN, Teacher Chatham School, Chatham, Va.

ANNA BEEKMAN, Organist, Olivet Presbyterian Church, Atlantic City.

LOU BENNETT, Concert Kinger, Kansas.

EDNA BRADFIELD, Violin Teacher, Ursuline Convent, Wilmington, Del.

MRS. F. DORISS-BLAND, Teacher Philadelphia Musical Academy.

MISS JEAN D. CALHOUN, Teacher at Philadelphia Musical Academy.

JOSEPH CLARKE, Concert Pianist, Teacher at Philadelphia Musical Academy.

MISS SUSIE CRAIG, Teacher at Philadelphia Musical Academy, 1881-83.

MR. FRANKLIN E. CRESSON, Director of Hyperion School of Music, Philadelphia.

MISS CARRIE C. COLBY, Organist of Linden Baptist Church, Camden, N. J.

MR. ELMER CROUTHERS, Teacher in Broomall, Pa.

MRS. CORBIN DILKS, Concert Pianist.

MR. SAMUEL T. CROMPTON, Orchestra Leader in Wilmington.

MR. WILL H. CLARK, Organist, Trinity Presbyterian Church, Frankford Avenue.

MR. ALVIN S. CLARK, Organist Kemble and Choirmaster Christ P. E. Church, Woodbury, N. J.

- MISS AGNES CANTWELL, Organist of St. Philip's Roman Catholic Church, Philadelphia.
- MISS LENA COMPTON, Organist of Methodist Episcopal Church, Twenty-fifth Street and Columbia Avenue, Philadelphia.
- MISS BESSIE DAVIS, Teacher at the Philadelphia Musical Academy since 1888; Concert Pianist.
- MISS CLARA HORSLEY DEAL, Teacher in Salt Lake City.
- MARIE D'INVILLIERS, Teacher of Piano and Composition, Cresson, Pa.
- MISS EDITH EASTMAN, Author of several books, "The Ethics of Music," "Musical Education" and "Musical Art," published in Boston.
- MR. LE ROY FRAM, Teacher at Philadelphia Musical Academy, 1908-14.
- MISS EMILY FRICKE, Solo Pianist.
- MR. POWELL G. FITHIAN, Director of Music in the Public Schools of Camden, N. J.; President of the Alumni of the Philadelphia Musical Academy; Organist and Choirmaster of First Methodist Episcopal Church, and Organist of the Most Worshipful Grand Lodge, Free and Accepted Masons, of the State of New Jersey.
- MR. JULIUS FALK, Solo Violinist.
- MR. ANGELO FRONANI, Director of the Euterpe Musical Club; Organist of Baptist Church, Washington; Teacher of Piano and Harmony in the National Conservatory, Washington, and Concert Pianist.
- MR. EDGAR FISCHER, Teacher of Violin, Theory and Composition, Director of the Conservatory of Walla Walla, Wash.
- MISS ALICE FERNIE, Director of Music at the University of Illinois.
- MR. ALVA FRANCKLE, Organist and Teacher in Millville, N. J.
- WALTER GOLZ, Teacher in Ziegfeld College of Music, Chicago, Ill. Teacher at the Philadelphia Musical Academy.
- MR. ERWIN GASTEL, Violoncellist.
- MISS JEANETTE GESSNER, Teacher of Piano at the Neff College of Oratory; Accompanist at Ogontz School.
- MR. CARL GREBE, Teacher of the Violoncello; Member of the Philadelphia Orchestra.
- ALICE GREIMS, Solo Violinist. Teacher at Bryn Mawr School.
- MISS MARY GALLAGHER, Church Organist of the Visitation Roman Catholic Church, Philadelphia.
- MISS ANNA GLEDHILL, Soprano at Church of the Mediator, Nineteenth and Lombard Streets, Philadelphia.
- MRS. HALLOCK-GREENWALT, Concert Pianist, played with the Kneisel Quartet and Pittsburgh and Philadelphia Orchestras; Author of "Pulse and Rhythm."
- MISS HENRIETTA GROENEVELD, Organist, Gethsemane P. E. Church.
- MR. LANE HOFFNER, Organist of New Jerusalem, Twenty-second and Chestnut Streets, Philadelphia.
- MRS. LOTTIE GARRISON HICKMAN, Soprano Soloist.
- MR. ALLEN C. HINCKLEY, Opera Singer, Metropolitan Opera Company, New York.
- MISS ELSIE HAND, Teacher at the Leefson-Hille Conservatory.
- MR. LELAND HOWE, Teacher of Piano and Organ.
- MISS CLARA HOYER, Organist of Merciful Saviour, Episcopal, West Philadelphia.
- MISS VIRGINIA HENDERSON, Teacher at the Philadelphia Musical Academy since 1891.
- MRS. KENDRICK HILL, Organist of Presbyterian Church, Trenton, N. J.

MISS LIZZIE HALBERT, Organist of Second Presbyterian Church, Carlisle, Pa.  
 GRACE HOUSEMAN, Organist, Frankford, Pa.  
 CYRILLA HOLL, Teacher of Public School, Whitpan; Organist Media Catholic Church, Media, Pa.  
 MR. ALBERT HOYT, Tenor, Episcopal Church, Chestnut Hill.  
 GEORGE HAEBLER, Organist, Trinity Reformed Church, Broad and Venango Streets, Philadelphia.  
 MRS. F. A. COWING HOYT, Solo Pianist and Accompanist, Germantown Choral Society.  
 HERMAN S. HENNING, Solo Violoncellist and Teacher at the Philadelphia Musical Academy.  
 MR. H. IMMERMAN, Teacher in Los Angeles.  
 MR. JOHN INGLE, Director of Columbia Music School, Philadelphia.  
 RHEA JACKSON, Solo Violinist.  
 E. CLAIRE JOHN, Teacher, Porto Rico.  
 MISS SELMA KATZENSTEIN, Concert Pianist; Teacher at the Leefson-Hille Conservatory.  
 MRS. J. KAIN, Organist of the Milton Baptist Church.  
 GERTRUDE KEPPELMAN LANDIS, Solo Violinist, Philadelphia.  
 FRANCIS KINSLER, Teacher at Branch of the Philadelphia Musical Academy, Germantown.  
 MINNIE LEWIS, Piano Teacher, Atlantic City, N. J.  
 MR. PRESSON MILLER, Teacher of Singing in New York.  
 MISS CARY MATCHIN, Teacher in W. H. Green School, Philadelphia.  
 MISS MARGARET MARSHALL, Organist, St. Francis de Sales Roman Catholic Church, Philadelphia.  
 MISS MARY MACAN, formerly Teacher at Philadelphia Musical Academy; Soloist. Third Presbyterian Church, Chester, Pa.  
 MISS ELSA MOHR, Teacher in the Philadelphia Musical Academy.  
 MR. ARTHUR L. MANCHESTER, President of the Music Teachers' National Association. Director of Music, Spartansburg College.  
 MISS MARY MARSHALL, Organist of St. Anthony's Roman Catholic Church, Philadelphia.  
 MARY MCKINLEY MAKUN, Organist of St. John's Baptist Church, Manayunk.  
 MISS A. MCKINLEY, Organist of St. Bridget's, Fall of Schuylkill, Philadelphia.  
 MR. CHARLES DE MARIS, JR., Organist, Park Avenue M. E. Church, New York City.  
 MR. H. MEYER, Violinist, Philadelphia Orchestra.  
 MISS ANNA NAGEL, First Moravian Church, Philadelphia.  
 MR. DAVID NOWINSKI, Violinist, Philadelphia Orchestra.  
 MISS KATHERINE O'DONNELL, Organist of St. Gregory's Roman Catholic Church, Fifty-second Street and Lancaster Avenue, Philadelphia.  
 MR. FRANK O'BRIEN, Organist, Church of the Gesu, Eighteenth and Stiles Streets.  
 MISS ANNE PERRIN, Teacher of Singing in Public Schools of New York.  
 MISS CHARLOTTE PERSING, Organist of Episcopal Church, Danville, Pa.  
 MRS. HELEN PULASKI INNES, Director Chaminade Club.  
 MRS. ELIZABETH PATTEE WALLICH, Opera Singer in Savage Opera Company.  
 MRS. MARY E. WILLIAMS PFROMM, Director of Jenkintown Choral Society.  
 MR. HOWARD RATTAY, Teacher of Violin at the Philadelphia Musical Academy, 1895-1903; Solo Violinist.

MR. WESLEY RIDGWAY, Organist of St. John Chrisostom Episcopal Church, Philadelphia.

MR. CLARENCE ROYER, Concert Violinist, New York; Teacher at Ithaca College N. Y.

REUBEN REEVES, Organist, Cape May, N. J.

MR. WALTER SEXTON, Organist of Presbyterian Church, Mt. Airy, Philadelphia.

DR. MARION STREET, Organist of Broadway Methodist Episcopal Church, Camden, N. J.

MISS ADELE SUTOR, Teacher at the Philadelphia Musical Academy, 1888-1903; Teacher at the Leefson-Hille Conservatory.

MISS LOTTIE STAFFORD, Contralto, St. Luke's Episcopal Church; Sight-Singing. Teacher at Holman School for Girls.

MR. ALBERTUS SHELLY, Teacher of the Violin at New York College of Music.

EDNA FLORENCE SMITH, Soprano, Union M. E. Church, Philadelphia; President of Cantaves Chorus of Philadelphia.

LILLIAN SPOOR, Piano Teacher, Washington, D. C.

MR. EMIL SCHMIDT, Violinist, Philadelphia Orchestra.

MISS MIRIAM SHaub, Alto Soloist, First Presbyterian Church, Lancaster County; Teacher in Shippen School for Girls.

MISS SOPHIA SHAFFER, Organist, Ambler, Pa.

MISS M. THOMAS, Organist, M. E. Church, Bustleton, Pa.

ANN M. THOMPSON, Accompanist, Philadelphia Operatic Society.

MR. LOUIS TREIN, Violonecellist, Philadelphia Orchestra.

MR. OTTO WITTICH, Teacher and Solo Violinist, Reading, Pa.

HELEN F. VOSHAGE, Teacher, Swarthmore Preparatory School; Soprano of St. Philip's Episcopal Church, Forty-second Street and Baltimore Avenue, Philadelphia.

FLORENCE URBAN, Teacher at Philadelphia Musical Academy.

MR. LOUIS VOLMER, Teacher of the Violoncello; Philadelphia Orchestra.

MISS MARGARET S. WEST, Organist of Presbyterian Church, Cedar Rapids, Iowa.

MISS MAY WALTERS, Organist at St. Catherine's, Wayne, Pa.

MARGARET WALLACE, Director Musical Department, Columbia Institute, Tenn.

MISS CLARA WILSON, Director of Landowne School of Music.

MISS HILDA WELLS, Teacher, Germantown, Pa.

MISS MARY WALKER, Teacher at the Philadelphia Musical Academy since 1894.

MR. ALFRED WEISER, Organist of Emanuel Lutheran Church, Pottstown, Pa.; Director of Weiser School of Music.

MRS. GREBE WOOD, Organist of Arch Street Presbyterian Church, Philadelphia.

MR. HUNTER WELSH, Concert Pianist.

MR. CLARENCE WILSON, Organist and Choirmaster of Third Presbyterian Church, Trenton, N. J.

MR. H. WALLACE WEBB, Opera Singer.

MISS MAY H. WARRINGTON, Organist of Trinity Protestant Episcopal Church at Swedesboro, N. J.

MISS C. WASHBURN, Organist of First Presbyterian Church and Beth Israel Synagogue, Atlantic City.

AMY YOUNG, Teacher, Schuylkill Seminary, Reading, Pa.

MR. CAMILLE W. ZECKWER, Director of the Philadelphia Musical Academy Branch at Germantown.

MARIE ZECKWER-HOLT, Concert Singer.

# Concert

## OF CHAMBER MUSIC

by Artist Teachers of the  
PHILADELPHIA MUSICAL ACADEMY

Griffith Hall, 1420 Chestnut St.

Tuesday, March 17

8.15 P. M.

### Program

SONATA FOR PIANO AND VIOLIN  
No. 2, Op. 7 *C. W. Zeckwer*

- I. Molto vivace
- II. Legende
- III. Burleske
- IV. Saltarello

MESSRS. CAMILLE W. ZECKWER  
and  
PAUL MEYER

THEME AND VARIATIONS FOR TWO  
PIANOS, Op. 33 *A. Arensky*

- I. Dialogue
- II. Scherzo
- III. Marche Triomphale
- IV. Menuet
- V. Gavotte
- VI. Valse
- VII. Nocturne
- VIII. Polonaise

MESSRS. CLARENCE K. BAWDEN  
and  
CAMILLE W. ZECKWER

SONATA FOR PIANO AND 'CELLO,  
Op. 36 *Grieg*

- (a) Allegro—agitato
- (b) Andanta—molto tranquillo
- (c) Allegro—molto e marcato

MESSRS. JOSEPH W. CLARKE  
and  
BERTRAND AUSTIN

QUINTETTE *Schumann*

- (a) Allegro brillante
- (b) In Modo d'una Marcia
- (c) Scherzo—molto vivace

MESSRS. WALTER GOLZ PAUL MEYER  
MISSES EFFIE LELAND ALMA GRAFE  
MR. BERTRAND AUSTIN

# Concert

Given by the Pupils of the  
PHILADELPHIA MUSICAL ACADEMY

in the Concert Hall  
1617 Spruce St.

Tuesday Evening, May 12

At eight o'clock

### Program

ORCHESTRA—Prelude and Egyptian  
March *Bizet*

PIANO—Witches' Dance *MacDowell*  
MISS CAROLINE ENDERS

VOCAL—

(a) "Thou art so like a flower"  
*Chadwick*

(b) "Eyes that used to gaze in  
mine" *Lohr*

MISS ELIZABETH REES

PIANO AND ORCHESTRA—  
Concerto, 1st Movement, *Rubinstein*  
MISS ESTHER ORNSTEIN

TRIO FOR PIANO, VIOLIN AND  
'CELLO—Trio No. 1 *Mendelssohn*  
MISS EVA TUMEN MR. MAX OLANOFF  
MR. JACOB GESSEL

PIANO—Etude En forme d'une Valse  
*Saint-Saëns*

MISS RUTH DECKER

PIANO—Ballade in A Flat Major  
*Chopin*

MISS KATHERINE BRUCKER

PIANO—Rigoletto *Liszt*  
MISS FLORENCE BOWEN

CHORUS—

(a) "All through the Night"  
*Welsh Folksong*

(b) "Cradle Song" *Faubert*

MISSES ELIZABETH REES, LENA WEBER  
BLANCHE MOYER, LILLIE JOHNSON  
ELSA RUEGENBERG, GRACE GERHART

PIANO AND ORCHESTRA—  
Concerto, 2d and 3d Movements  
*Raff*

MISS RUBY ROBINSON

PIANO—Etude, D Flat Major *Liszt*  
MISS LENA JONES

PIANO—Polonaise, E Major *Liszt*  
MISS DEBORAH ROSENFELD

ORCHESTRA—

Bajaderentanz *Rubinstein*

This is the 872d Concert given by the  
Philadelphia Musical Academy

# Graduates' Concert

GIVEN BY THE CLASS OF 1914  
of the  
PHILADELPHIA MUSICAL ACADEMY

In the Concert Hall,  
1617 Spruce St.

Thursday, June 4

At 8.15 o'clock

## Program

1. Fantasia, Op. 17 *Schumann*  
MISS EVA TUMEN
2. The Lark *Glinka-Balakirew*  
MISS RUTH VIRGINIA DECKER
3. Elegie in C Sharp Minor *Chopin*  
MISS MABEL SARA WOLF
4. Autumn *Moszkowski*  
MISS ROSANNA KATHRYN BRUCKER
5. Etude, Op. 10. No. 12, Revolutionary *Chopin*  
MISS EDYTHE C. M. PARSONS
6. Kammennoi-Ostrow *Rubinstein*  
MISS EDNA LEONE YOHN
7. Fantasie Impromptu *Chopin*  
MISS MARION W. HULL
8. Etude in D Flat *Liszt*  
MISS GLADYS WHITE
9. Rhapsodie Fantastica  
*C. W. Zeckwer*  
MISS RUBY ROBINSON
10. Scherzo, B Flat Minor *Chopin*  
MISS ELSIE MAE CRANER
11. Ballade in A Flat Major *Chopin*  
MISS ELSIE CHRISTIAN MEYER
12. Polonaise, A Flat, Op. 53 *Chopin*  
MISS FLORENCE ROSE BOWEN
13. Rhapsody No. 12 *Liszt*  
MISS HELEN M. STEELMAN
14. Paraphrase on "Eugen Onegine" *Tschaikowski-Pabst*  
MISS ESTHER ORNSTEIN
15. Concerto (1st Movement), *Grieg*  
MISS CAROLINE ENDERS

*This is the 879th Concert given by the  
Philadelphia Musical Academy*

# Commencement

SS0TH CONCERT

of the

PHILADELPHIA MUSICAL ACADEMY

Given by Graduates of 1914

at Musical Fund Hall,  
Eighth and Locust Sts.

Monday, June 8

At 8.00 o'clock

## Program

ORCHESTRA—Egyptian March *Bizet*  
Orchestra under the direction of  
C. W. ZECKWER

PIANO—Concerto in G Minor  
(Last Two Movements) *Mendelssohn*  
MISS ELSIE MAE CRANER

PIANO—Concert Etude *MacDowell*  
MISS MARION W. HULL

PIANO AND ORCHESTRA—Concerto  
(1st Movement) *Rubinstein*  
MISS ESTHER ORNSTEIN

PIANO—Scherzo, B Flat Minor, *Chopin*  
MISS EDYTHE C. M. PARSONS

PIANO—Concerto (2d and 3d Move-  
ments) *Grieg*  
MISS RUTH VIRGINIA DECKER

PIANO—Rigoletto (Paraphrase), *Liszt*  
MISS FLORENCE ROSE BOWEN

PIANO AND ORCHESTRA—Concerto  
(2d and 3d Movements) *Raff*  
MISS RUBY M. ROBINSON

Distribution of Teachers' Certificates,  
Diplomas and Gold Medals

ORCHESTRA—  
Bajaderentanz *Rubinstein*



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